

HINTS TO STUDENTS.

I have heard very few violinists who have left a true artistic impression on me.

Some have astonished me; others have compelled my admiration; but very few have moved me. Why? Because most violinists think only of being violinists. They forget that they should be musicians as well. The result is that when a masterpiece is played by such persons, the composer and the interpreter are continually at variance, and this is inappreciable to the trained ear.

The violin is not an acrobat's "prop." It is an instrument intended to imitate as closely as possible the human voice. It should move and charm, but never astonish. It should always conform itself to, and impenetrate itself with, the author's thought, but it should never resemble a trapeze upon which the acrobat performs a thousand tricks. In a word, for the true violinist music is the "end" and his instrument the means.

If not the equal, the interpreter is at least an indispensable collaborator of the composer.

Molière, who played in his own comedies, was forced one day to confess that a certain passage in a play of his was more amusing than he had imagined it, so admirable had been the interpretation. This goes to show that in certain cases the interpreter so familiarizes himself with his work that, to use a figure of speech, he substitutes himself for the author, and produces a different emotion than that given by the author.

Why is Joachim so universally recognized as an extraordinary artist? Is it on account of his mechanism? No; for Thompson is his superior from that point of view. Is it the charm and quality of his sound? Not that either; for Sarasate has given us the ideal purity of sound. Joachim is an extraordinary artist for his remarkable conception and rendering of the works he plays. The nobility and elevation of thought expressed in his playing gives one such emotions that one pardons him for all his other shortcomings.

Another great artist is Isaac, whose wonderful talent, quite different from Joachim's, can only be compared to that of Wieniawski and that of Viennet.

Leonard, my dear and excellent master, used to say that the first qualifications for a violinist are correctness of intonation, and the fine quality of the sound (tone). To obtain a fine tone, one must play correctly. So these two qualifications are really only one.

I know violinists who cannot be prevented from playing false. It would seem as if nature had not given them the faculty of distinguishing whether a note is correct or not. And it is certain that they cannot hear themselves play false, for nothing is so dreadful to an artist's ear.

Which is the best (national) school for the violin? All depends on the pupil's temperament. All the

schools are good. The French school gives charm, elegance and finish. The Belgian school boldness of attack and warmth. The German school gives style, and thus enables the true artist to acquire the most valuable jewel in his crown.—Henri Marteau.

HANDEL'S PLAGIARISM.

Apropos of Handel's fondness for embodying the works of other composers with his own, Mr. E. Frost is credited with the following in a lecture he once delivered:

"The Dettlengs 'Te Deum' contained whole numbers taken bodily from a 'Te Deum' by Urio; 'Saul' and 'Theodora' both displayed a similar method; recent researches in the Fitzwilliam Library have revealed that Handel had stolen for 'Time and Truth' from an unpublished work by Graun. In fact, the lecturer said, the more he studied the matter the less he felt sure was Handel's and what was not. Not one in the whole range of composers had robbed in such a wholesale manner as this dear old boy had done; for with all his faults, and after 40 years' acquaintance with his works, he loved him still. This utter want of artistic morality was the more astonishing because we know him to be a scrupulously upright man in every other respect. Mr. Frost assured his listeners that his purpose was not to disparage Handel, but to show people understand the true nature of the master's borrowings."

One thing, however, is said in favor of Handel: he knew how to steal gracefully, and he sometimes put his fished tunes in better frames than they deserved.

Signor Leoncavallo, says the Berlin correspondent of the *Herold*, is an untinger worker. In thirty-two days he wrote the symphonic poem "Leraphaia," and he is still working on the lyric opera "La Vie Boemienne," and on "Roland of Berlin," which he is writing for the Berlin opera at the request of the Emperor. At the same time he has commenced to put into execution a long cherished idea of his, namely, the writing of the music to a ballet "Reynard the Fox," of which Dr. S. Arkel has written the libretto after the well known epic poem of Goethe.

How does it happen that Mrs. Cairns always secures the best talent for Forest Park University? She has E. R. Kroeger directing her College of Music, and has had the rare good fortune to secure the beautiful young contraltos, Evaldston, New York's famous artist, for Voice Culture.

Signor Giuseppe Brancello died recently at Milan at the age of 88. He was a director of La Scala for 14 years, and it was under his administration that the first performances were given in Milan of "Lohengrin" and "Lohengrin."

ART AND MONEY.

If music is to be placed on a purely business basis, what will be the ultimate fate of the art? It is doubtful if any profession can survive if the accumulation of dollars and cents is the chief object.

The poet who should repress all inspiration until he is satisfactorily paid for producing it, is the poet whose fame would not outlast his life; the composer who should wait for a bank check before he wrote his symphony, is the composer who would have no place in the temple of fame; the physician who refused to prescribe for a suffering fellow mortal before he received his fee, is the man whom the dictionaries define as quack.

What is enduring in all artists is that which has no relation to business. An artist must live, and he is always worth the salary he receives; but he is what he is through the love for his art, through the instinct which has impelled him to become what he is. If he is a true artist, he did not study for the purpose of making money, but to conquer the art which he loved.

How many symphonies have received their worth in money? How many composers have been rated at their commercial value? Was Milton thinking of his five pounds payment when he wrote "Paradise Lost"? or, coming down to our own times, did Dr. Dvorak reckon on the price when he composed his latest symphony? Inspiration, fortunately for the world, has not yet learned business methods, and a Schubert will yield to his genius with no thought of a bank account.

Those who deal in art on a purely business basis should remember that they are in danger of depriving art of any value whatever. They are living on the works produced by genius; and when genius follows their methods, when inspiration is only a matter of dollars and cents, they will be left to starve.

We live in a very practical age, but society is held together and makes progress through an Arnold, who surrenders his pain-saying inventions free to a suffering world; to Phœdria, who lives only to impersonate eternal beauty in marble; to Beethoven and Mozart, whose sole object is to allow eternal beauty to speak through their works.

Had the world's geniuses been practical men they might have lived in greater comfort, but posterity would have been the sufferer. Art is too precious to drag down to a trade basis, which only stifles it.

If our country is to produce a genius, perfect freedom must be allowed in preparing and nourishing the intellectual and emotional soil from which genius springs and flowers. Commerce is one thing, art another; both are noble and essential to the welfare of a nation. If commerce nourishes the body and art the soul. Physical health and beauty are beyond praise, but so long as a man remains something more than an animal, so long will he need the nourishment that springs from pure and ennobling art.—Ez.

The Verdict of the World's Greatest Artists and the Acceptance of the Music Trade.

—INDORSED BY THE JURY OF EXPERTS OF

The WORLD'S FAIR

THREE MEDALS AND DIPLOMAS

AWARDED BY THE JURY TO

KIMBALL Pianos,
Reed Organs,
Portable Pipe Organs

COMPRISING ALL INSTRUMENTS PRODUCED BY

J. W. KIMBALL CO., CHICAGO,

THE ONLY MANUFACTURERS RECEIVING THIS NUMBER OF AWARDS FOR

PIANOS AND ORGANS.

J. A. KIESELHORST, General Agent,

1000 Olive Street, ST. LOUIS.



August, 1894.

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo.

Vol. 17—No. 8.

TERMS OF SUBSCRIPTION.

One Year, Twelve Numbers,
Single Number.

\$1.00
1.00

This includes postage on paper to all points.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription is renewed, promptly, in renewing your subscription please mention this fact, and state with what number your subscription expired.

Entered at St. Louis Post Office as Mail Matter of the Second Class

AUGUST, 1894.

TEACHERS.

Send for Kunkel Brothers' complete and descriptive catalogue of sheet music, etc. This catalogue embraces the choicest standard works: piano solos, piano duets, piano studies, songs, etc. For teachers and students Kunkel's Royal Edition of Standard Works is pre-eminently the finest in the world. It is the most correct typographically, the most carefully fingered, and is phrased throughout, clearly indicating to the student the correct mode of reading and playing the composition. Kunkel's Royal Edition has been edited by the following eminent composers and pianists: Hans von Bülow, Franz Liszt, Carl Klugwarth, Jullia, Elv-King, Louis Kohler, Ernest R. Kroeger, Theodore Kulik, Carl Reinecke, Anton Rubinstein, Charles and Jacob Kunkel, and others.

AGENTS.

Agents are wanted for Kunkel's Musical Review in every city and town in the United States. Why not induce your friends and acquaintances to subscribe to the foremost musical magazine?

ARTISTS FOR ABBEY & GRAU'S OPERA SEASON.

The following cable was forwarded to the stockholders of the Metropolitan Opera House by Messrs. Abbey & Grau:

"We have positively engaged Melba, Sighi, Sanderson and Zelle de Lussan, sopranos; Mantelli, contralto; Tanigango and De Reszki, tenors; Maurel and Plana, baritone; Planchon and De Reszki, basses. Mancinelli and Bevilacqua are conductors. We are still negotiating several important engagements. Kindly cable approval."

Mr. Abbey, who is now in London, said: "Though there are some of the important engagements, others of equal interest are practically settled, though I am not yet in a position to definitely announce them. Our endeavor has been, not only to secure leading stars, but to so arrange matters that the secondary members of the company will be beyond reproach. "This was by no means as easy a task as it appears. It resulted in my having heard when in Italy something like one hundred and eighty-five different singers. Some were very good, some were indifferently so, while many were excessively bad. However, I do not think I wasted my time. The result has been that we have secured a company which is, on the whole, much better than that of last year."

It would also be interesting to know what the new operas we may expect to hear next season.

The death of Prof. Immanuel Faist, the noted organist, is chronicles at Stuttgart. He was director of the Stuttgart Conservatory, in which institution he had been engaged since 1859.

It has been definitely arranged that Bernhard Von Stavenhagen, court pianist to the Grand Duke of Saxon-Weimar, and of great European fame, will give a series of recitals next in this country.

ST. LOUIS EXPOSITION FOR 1894.

The St. Louis Exposition for 1894 bids fair to be the most successful we have ever had. The Art Gallery will be filled with the best examples of the Modern School; Foreign and American artists will be represented, as well as American artists who are studying abroad. Mr. Chas. M. Kurtz, who was the Assistant Art Director at the World's Fair, will have charge of the Art Department, and advice just received from Paris gives flattering account of his success there; he will be here by August 10th. The Photographic display, under the stimulus of the National Photographers' Convention, recently held in this city, will be more elaborate than any in the past. Every department will be filled with magnificent displays. The Aquarium will be filled with the finest specimens of native fish. Sousa's Band will give four concerts daily, and other attractions will be added from time to time. Taken altogether, the Exposition for 1894 promises to be more tasteful and complete than any we have ever had. For the first ten days the Jordan family will give their flying trapeze act, and the Exposition has engaged the Gallery of Living Pictures for two weeks. In addition to this, the exhibit of the State of Missouri, the World's Fair, consisting of the Horticultural, Agricultural, Educational, Herbarium, Birds and Fishes, Mines and Mining, and Forestry, including a collection of woods from the State of Amazon, Brazil, kindly donated by the Brazilian Commissioner, will be exhibited, giving the people of Missouri a better opportunity to judge of the resources of their State than ever before.

With the death of Mme. Albini, the celebrated contralto, who occurred in Paris, one of the greatest stars of last generation's musical world has disappeared. Mme. Albini was born at Fari in the Papal States on March 6, 1826. She was a born artist, and at the age of eleven could read the most difficult vocal music. At fifteen she sang at the Communal Theatre of Bologna. In 1847 she went to London, and although Jenny Lind was at the height of her glory, the new voice from Italy took the town by storm. From that time until 1863, when she retired from the stage, Albini sang nearly every operatic season in Paris and London, besides touring through the other European capitals. In 1852 she visited this country. Since 1848 her home has been in Paris. In 1851 Albini married Count Repoli, of Naples. He died in 1866, and eleven years later she became the wife of M. Charles Ziegler, of the French army.

The death of Mme. Albini, writes Bill Nye, will recall to many gray-haired men of New York the time when she could be seen walking on Broadway in a black dress. All those who remember her superb contralto voice will swear there has been none like it since, and are inclined to believe them. She was for years a rival of Jenny Lind. "But what a contrast! Her low notes were rich and sensuous, with a vibratory and voluptuous shimmer in them like the tropic midnight. She suggested freedom, passion, great, broad, old-fashion strophes that were hot with love or hate. But Jenny Lind was a calm, cold demure which might have named out of heaven, like Rossetti's nymph. At her best she was calculable and a little demure, and never descended to be even ridiculous, except when she sang the tropic midnight. She suggested freedom and heat. Wasn't it of Albini that somebody said she had corn and wine and oil in her face?"

Among the legacies which Mme. Albini left to the Paris poor, is a fund to provide forty savings bank books of \$50 each every year, to be given to poor girls and boys, without distinction of religion or nationality; also \$20,000 to found beds in Paris hospitals for Italian patients. The principal sum of \$7,500 is to revert after the death of the recipient to the city of Paris.

THE KNOWLEDGE OF HARMONY.

Without that knowledge a person is not a musician, he is only an executant, a mere performer. Every one knows that one can learn a language simply by hearing it spoken, by imitating, as a parrot does. It is in this way that children and people of inferior station learn a language.

In the musical art the same thing happens; any person who can more or less successfully strum a piano, after having studied a piece of music for a month or two, and who can play it more or less well, imagines himself a musician, without suspecting for a moment that he is only an executant, a mere performer, who follows the directions of his instructor without the faculty of really understanding why he plays. Such a performer only knows the notes written out before his eyes and nothing more.

To be a true musician one must know the musical language in all its parts, one must know its grammar, its rules of melody and harmony. It is therefore absolutely necessary that a person who wishes to be a musician, a good executant, should learn harmony, which is the key to the science of music, the doorway to that enchanting country where is heard the beautiful universal language of music, which so delights all people, that musical language which has no need of words to be understood, for, as was said: "Where words end, music begins."

The sublime religious music of the church, which (when not profane as it sometimes is through the perverted tastes of organists) uplifts the soul to God, gives fervor to our prayers and brings tears to our eyes, touching the inmost feelings of our hearts; does it require words for its expression? Do we need words to be moved by the grandeur of the symphonies of Mozart, Haydn or Beethoven? Do we require words to understand the sublime creations of Schubert? His Plaint of a young girl? Or his melancholy Serenade? Or the saddening Funeral March of Chopin? All these works are divine inspirations, and all who have hearts will understand those beautiful creations, full of the divine inspiration which God confers upon his elect.

We must be careful not to mistake these giants of music, these true geniuses, for the wretched pseudo-musicians, who, devoid of inspiration, because God has denied it to them, pile combination on combination, make the orchestra bellow with hideous clamor in the highest registers, all the air with empty phrases, without rhyme or reason, transforming music into a kind of cyclone, which drives one mad; and yet these wretched pretenders would wish to pass for geniuses! True musicians repudiate these men, for they are only false angels, cast into the darkness of their own fatal pride! These fallen musicians are *dynamite* musicians, they are the *enchanters* of music, who unable to build what is great and beautiful, find it easier to destroy music by their outrageous noise.

This is why the study of harmony is indispensable to complete the education of every person who studies music. Through harmony the musician understands what he plays; by analyzing, he grasps the thoughts of his author, the development of the melody of the theme, the dialogue and the musical conversation.

It is then that the pleasure of music becomes genuine and great, and the executioner lives no longer mechanical, but given with full knowledge and comprehension, the works of a great master are rendered in all their perfection.—*De Kontali*.

At Dresden there has recently been celebrated the 500th performance of "Der Freischütz." It was at Dresden that the opera was first produced, on Jan. 26, 1821.

Wagnerism has at last invaded Turkey, to the intense delight of Wagnerian apostles. It appears that the Sultan was so much pleased with some excerpts from "Lohengrin" recently sung for him in Turkish, that he asked his apothecary to translate the whole opera into that language.

Joan Gerardy, the wonder boy violoncellist, has been engaged for a tour in this country next season. Frida Simonson, quite a remarkable pianist, will accompany Gerardy on his tour, which is to be under the management of Marcus Mayer.

A. P. Erker & Bro., the opticians, 617 Olive St., make a specialty of oculist's prescriptions, and carry the most varied and choicest stock of opera glasses, telescopes, microscopes, drawing instruments, etc., in the city.

The latest style of flutes come from Melsion, Saxony, where a factory is turning out these instruments in porcelain. The inventor claims that the tone of a porcelain flute is much purer and larger than that produced on a wooden flute, and that the china instruments are not subject to climatic changes. Time will tell.

For a choice silk umbrella, parasol, or cane, go to NAMENDORF BROS., 314 North Sixth Street. Their goods are the best, their stock the largest, and their prices the most reasonable.

In his last will Meyerbeer ordered his musical remains to be untouched for 30 years after his death. This period has now expired, and it is said a nearly completed opera has been found among his works, in which Goethe is the central figure. In accordance with the German Copyright law opera managers are now no longer obliged to pay a percentage of their receipts to Meyerbeer's heirs.

Physicians prefer Dr. KNOX'S TEN-FOLD CAUSTIC to Syphilis, to the imported Carbolic water and salts, for its strength and prompt action. For sale by all druggists.

The Wabash Vestibuled Trains, running between St. Louis and Chicago and St. Louis and Toledo every day in the year, are the finest known to the railway service. They are complete and solid vestibuled trains from end to end, the entire train being a moving palace of connected apartments, all furnished with the most luxurious elegance and the utmost perfection of accommodation known to the car building art. They include smoking cars as elegant as the best of first-class day coaches on other roads; free reclining chair cars, so luxurious that many prefer them to ordinary sleepers; and palace sleeping and buffet compartment cars of the best pattern, with toilet accommodations of unrivaled completeness. No extra charge is made for seats in these magnificent vestibuled trains.

Messrs. Abbey and Kiran are reported as having engaged Mascegni to conduct at the Metropolitan Opera House next season all performances of the "Cavalleria Rusticana" and of his lately finished opera, "William Ratcliffe," which latter work, however, is to be brought out first at Berlin. For the New York performances of the same Victor Caponi is said to have been engaged for the title role.

Sure Cure for Sprain, Bruise or Hurt! Use **ST. JACOB'S OIL** You'll Use it Always for a Like Mishap.

REVIEW SUBSCRIBERS.

If you subscribe through an agent, see that you get our official receipt, a fac simile of which is shown on the third page of Cover.



J. L. ISAACS
WALL PAPER CO.
DECORATORS,
FRESCO ARTISTS.

INLAID HARD WOOD FLOORS.
EXCELSIOR BUILDING,
1210 Olive Street.

T. BAHNSEN PIANOS

Grand, Upright and Square.

Are manufactured in St. Louis and endorsed by our leading artists for Durability, Touch, and Evenness in Tone.

Warerooms, 1522 Olive St.

THERE ARE SIX FEATURES OF

W. BARR DRY GOODS HOUSE, Great St. Louis Dry Goods House,

ABOUT WHICH THE PUBLIC SHOULD KEEP FULLY INFORMED.

- 1st. The fact that every article worn by woman is for sale under their roof.
- 2d. That full stocks of House Furnishing, Home Decorating and Goods' Furnishing Goods are a specialty.
- 3d. That but one price, and that the very lowest, is put upon all goods.
- 4th. That this store is the most central in St. Louis, and within but one or two blocks of any street railroad.
- 5th. That customers are satisfactorily treated upon, and goods delivered in half the time taken by any other large house in St. Louis.
- 6th. That having 35 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz.:
Ribbon Store.
Notion Store.
Embroidery Store.
Lace Store.
Trimming Store.
Gentle' Furnishing Store.
Handkerchief Store.
White Goods Store.
Calico Store.
Summer Suiting Store.
Gingham Store.
Cloth Store.
Black Goods Store.
Cotton Goods Store.
Linen Goods Store.
Silk and Velvet Store.
Dress Goods Store.
Pattern Store.
Art Embroidery Store.
House Furnishing Store.
Parasol and Umbrella Store.
Hosiery Store.

Orders by Mail Receive Prompt Attention by Being Addressed to the

WM. BARR DRY GOODS COMPANY,
SIXTH, OLIVE TO LOCUST STREETS. ST. LOUIS.

HIGHEST AWARDS

AT THE
WORLD'S FAIR

The lowest prices for Fine Stationery and correct wedding invitations. Samples mailed free on application.



With 2,000 Illustrations of Diamonds in the settings—over 100 styles of Gold Watches, full sizes, from \$20 to \$800, Chains, Rings, Class Rings and Pins, Earrings, Bracelets, Clocks, Optical Goods, Silverware, Fine Cutlery, Umbrellas, Toilet Articles, Cut Glass, Lamps, Choice Art Pottery, Pocket Books, Card Cases, Music Boxes, etc., mailed free if you mention KUNKLE'S MUSICAL REVIEW.

THE LARGEST JEWELRY STORE IN THE WORLD.

We sell only the Best of Everything at the Lowest Prices in America.

MERMOD & JACCARD'S, 601, 503, 505, 507, 509, 611 Locust St. ST. LOUIS, MO.

A. P. ERKER & BRO., OPTICIANS.

Prescriptions of Oculists a Specialty.
Rearranging front of Barr's, 617 OLIVE STREET.

SPECTACLES AND EYE GLASSES.

Opera Glasses, Telescopes, Microscopes, Drawing Instruments, Artificial Eyes, Etc.

BUY UMBRELLAS



Have them Covered and Repaired

AT THE FACTORY
OF
NAMENDORF BROS.
—MAKERS OF—
Fine Silk Umbrellas,
PARASOLS AND CANES.

Educate your mind in the judgment of true values. The more you become acquainted with what you buy, the better you will appreciate a good thing.

OUR GOODS ARE THE BEST.
314 N. SIXTH, bet. Olive and Locust Sts.
SIGN RED UMBRELLA, ST. LOUIS.

Your Clothing

You want it Good,
Stylish, Serviceable.
Everybody in St. Louis
knows that

F. W. Humphrey & Co.

Sell only that sort. Same
place for twenty years.

BROADWAY & PINE.

HUZZA! HURRA!

Tempo di Galop $\text{♩} = 100$.

Herman A. Wollenhaupt.
Op. 175.

Tromba.

ff

ff

dim.

Brilliant.

dim.

dim.

1. 2.

1. 2.

1546-5

Copyright. Muehl Bros. 1894.

Con Bravoura

The musical score consists of six systems of grand staves (treble and bass clef). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings. The first system is marked *Con Bravoura*. The second system has a forte (*f*) marking. The third system has a fortissimo (*ff*) marking. The fourth system also has a fortissimo (*ff*) marking. The fifth system has a fortissimo (*ff*) marking and a tempo change to *All time D'and time f*. The sixth system has a *dim.* (diminuendo) marking and ends with a double bar line and a repeat sign.

Trio.

The musical score consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Treble staff has a series of chords and eighth notes. Bass staff has a steady eighth-note accompaniment. Dynamic marking: *f*.
- System 2:** Similar to System 1, with a steady eighth-note accompaniment in the bass. Dynamic marking: *f*.
- System 3:** Treble staff has a series of chords and eighth notes. Bass staff has a steady eighth-note accompaniment. Dynamic marking: *f*.
- System 4:** Treble staff has a series of chords and eighth notes. Bass staff has a steady eighth-note accompaniment. Dynamic marking: *f*.
- System 5:** Treble staff has a series of chords and eighth notes. Bass staff has a steady eighth-note accompaniment. Dynamic marking: *f*.
- System 6:** Treble staff has a series of chords and eighth notes. Bass staff has a steady eighth-note accompaniment. Dynamic marking: *f*.

Additional markings include "scherzando." and "molto cresc." in the final system.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a complex melodic line in the treble staff with many beamed sixteenth notes and a steady accompaniment in the bass staff.
- System 2:** Continues the melodic development in the treble staff, with the bass staff providing harmonic support.
- System 3:** The treble staff has a more active melody, while the bass staff features a rhythmic pattern of eighth notes.
- System 4:** Includes a *dim.* (diminuendo) marking. The treble staff has a melodic line with some rests, and the bass staff has a steady eighth-note accompaniment.
- System 5:** Features a *Con Bracoura.* (Con Braccio) marking. The treble staff has a melodic line with some rests, and the bass staff has a steady eighth-note accompaniment.
- System 6:** The final system on the page, showing a continuation of the melodic and rhythmic themes.

First system of musical notation, featuring a treble and bass staff. The music is in 3/4 time, marked *ff*. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a rhythmic accompaniment of eighth notes. Fingering numbers (4, 5, 4) are indicated above the treble staff.

Second system of musical notation, continuing the piece. The music is marked *ff*. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a rhythmic accompaniment of eighth notes. Fingering numbers (4, 5, 4) are indicated above the treble staff.

Third system of musical notation, continuing the piece. The music is marked *ff*. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a rhythmic accompaniment of eighth notes. Fingering numbers (4, 5, 4) are indicated above the treble staff. The system concludes with a repeat sign and the instruction "1st time *p* and time *f*".

Fourth system of musical notation, continuing the piece. The music is marked *dim.*. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a rhythmic accompaniment of eighth notes. Fingering numbers (4, 5, 4) are indicated above the treble staff.

Fifth system of musical notation, continuing the piece. The music is marked *ff* and *accel.*. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a rhythmic accompaniment of eighth notes. Fingering numbers (4, 5, 4) are indicated above the treble staff. The system concludes with a repeat sign and the instruction "2."

Sixth system of musical notation, continuing the piece. The music is marked *ff* and *molto cresc.*. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a rhythmic accompaniment of eighth notes. Fingering numbers (4, 5, 4) are indicated above the treble staff. The system concludes with a repeat sign and the instruction "8."

PLUIE de RUBIS.

(SHOWER OF RUBIES.)

J. Prosinger.

Allegretto $\text{♩} = 100.$

The musical score is written for piano and consists of four systems. Each system has a treble and bass staff. The key signature has one flat (B-flat). The time signature is 3/4. The tempo is marked 'Allegretto' with a metronome marking of 100. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several trills and grace notes throughout. The bass staff has a consistent accompaniment pattern. The score is written in a style typical of late 19th-century piano music.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. The bass staff contains rhythmic markings: *da da da*, *da da da da*, *da da da*, and *da da da*.

Second system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. The bass staff contains rhythmic markings: *da da da*, *da da da da*, *da da da da*, and *da da da*.

Third system of musical notation. Treble and bass staves. The bass staff contains rhythmic markings: *da da da*, *da da da da*, *da da da da*, and *da da da*.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. The bass staff contains rhythmic markings: *da da da da*, *da da da da*, *da da da da*, and *da da da*. The system concludes with a mezzo-forte (*mf*) dynamic.

Fifth system of musical notation. Treble and bass staves. Treble staff includes markings: *8...*, *rit.*, and *a tempo*. Dynamics include *cres*, *cen*, *do*, *f*, and *p*. The bass staff contains rhythmic markings: *da da da da*, *da da da da*, *da da da da*, and *da da da da*. The page number 43 is visible at the bottom.

Four systems of musical notation for piano. Each system consists of a treble and bass staff. The music features complex arpeggiated figures, often with multiple beamed notes and ornaments (trills, mordents). Fingerings are indicated by numbers 1-5. Some measures include a '6' above a note, possibly indicating a sixteenth note or a specific fingering. The notation is dense and technical, typical of a virtuosic piano piece.

To facilitate the execution for small hands the small notes in the chords of the right hand may be omitted in this part.

Risoluta.

Two systems of musical notation for piano, representing a simplified version of the previous material. The first system begins with a forte 'f' dynamic. The notation is less dense, with some of the small notes in the right-hand chords omitted. The second system includes a repeat sign with first and second endings, labeled '1.' and '2.'. The music concludes with a double bar line and a final chord.

mf

8- 8- 8-

* P * * * * P * * * * P * * * * * * *

1. 2.

p

* P * * * * P * * * * * * *

8- 8- 8- 8-

* * * * *

8- 8- 8- 8-

* * * * *

8- 8- 8- 8-

* * * * *

8- 8- 8- 8-

p f

* * * * *

SHOOTING STARS.

March.

C major.

Notes marked with an arrow (v) must be struck from the wrist.

Lemoine-Sidus. Op. 37.

Allegro moderato. ♩ = 132.

13.

13.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.

20.

21.

22.

cresc.

SCHOOL LIFE.

Quickstep

C major.

Notes marked with an arrow (↗) must be struck from the wrist.

Allegretto ♩. - 100.

Lemoine, Sidus Op. 37.

14.

simili.

ben staccato ma leggermente.

ten.

simili.

ten.

f

ten.

Fine.

f *ben sostenuto.*

f

PERPETUAL MOTION.

E minor.

Toccata.

Notes marked with an arrow (↘) must be struck from the wrist.

Lemoine. Sidus. Op. 37.

Moderato. ♩ = 84.

15.

legato. *cresc.*

cresc.

cresc.

cresc.

THE RIVULET.

7

Pastorale.

D major..

Notes marked with an arrow(^), must be struck from the wrist.

Lempine.Sidus Op.37.

Allegro moderato. $\text{♩} = 100$.

16. *mf*

cresc.

Fine.

poco rallent.

Copyright 1904.

1537-12

Repeat from the beginning to Fine.

DAWN OF MORN.

C major.

Arioso.

Notes marked with an arrow (↗) must be struck from the wrist.

Lemoine, Sidus, Op. 37.

Allegretto. ♩ = 60.

17. *legato.* *p* *cresc.* *Fino.* *cresc.* *p* *cresc.* *poco* *cresc.* *cresc.* *dim.* *rall.*

THE SAD LITTLE SHEPHERD.

A minor.

Love Song.

Notes marked with an arrow (↗) must be struck from the wrist.

Lemoine, Sidus. Op. 37.

Moderato. ♩ = 112.

18.

The musical score is written for piano and treble clef. It begins with a treble clef staff and a piano (p) dynamic marking. The first system includes a treble clef staff and a piano (p) dynamic marking. The second system includes a treble clef staff and a piano (p) dynamic marking. The third system includes a treble clef staff and a piano (p) dynamic marking. The fourth system includes a treble clef staff and a piano (p) dynamic marking. The fifth system includes a treble clef staff and a piano (p) dynamic marking. The sixth system includes a treble clef staff and a piano (p) dynamic marking. The score includes various musical notations such as notes, rests, and dynamic markings like 'dim.', 'f', 'ten.', and 'rall.'.

THE HUMMING BIRD.

Waltz.

C major.

Notes marked with an arrow (^) must be struck from the wrist.

Lemoine-Sidus. Op. 37.

Allegretto $\text{♩} = 80$.

19.

simil.

Cresc.

f

1. 2.

Fine.

f

rall.

WINDING BROOKLET.

11

B flat major.

Rondo.

Notes marked with an arrow(\) must be struck from the wrist.

Lemoine, Sidus. Op. 37.

Allegretto. $\text{♩} = 100$.

FLEETING TIME.

G minor.

Capriccio.

Notes marked with an arrow (↗) must be struck from the wrist.

Lemane Sidus Op. 37.

Allegro. $\text{♩} = 88$.

21

brillante.

a tempo.

dimin. *rallent.*

Fine.

Fine.

r

r

r

MORNING LAY.

13

E major.

Pastorale.

Lemoine. Sidus Op. 37.

Notes marked with an arrow (↘) must be struck from the wrist.

Andantino. ♩ = 100.

22

p legato e con grazia

Fine. *a tempo.*

poco a poco dimin. *simili.* *rall.* *Ad*

UPS AND DOWNS.

Romance.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

Notes marked with an arrow (↗) must be struck from the wrist.

Lemoine, Sidus. Op. 37.

Andantino. $\text{♩} = 112$. *smell.*

23

smell. *smell.* *smell.* *smell.*

poco rall. *Fine.*

a tempo.

smora.

Copyright 1904. 1537-19 Repeat from the beginning to Fine

THE SWALLOWS.

15

Caprice.

G major.

Notes marked with an arrow (\) must be struck from the wrist.

Moderato. ♩ = 80.

Lemoine. Sidus. Op. 37.
Arpeggio the chords as written in the previous measure, *simult.*

24

Copyright 1894. 1587-12

MERRY SLEIGH BELLS.

RONDO

Lively ♩ = 112.

Secondo.

Carl Sidus Op. 67.

693-6

Copyright. Kunkel Bros. 1881.

MERRY SLEIGH BELLS.

RONDO.

Carl Sidus Op. 67.

Lively ♩ - 112.

Primo.

mf

Ped.

Ped.

Ped.

Ped.

Ped.

693 - 6

4 Sleigh Bella.

Secondo.

The musical score for "Sleigh Bella" (Secondo) is written for piano in 4/4 time. It consists of five systems of music. The first system starts with a mezzo-forte (mf) dynamic. The second system continues with a forte (f) dynamic. The third system features a piano (p) dynamic for the right hand and a forte (f) dynamic for the left hand. The fourth system returns to a mezzo-forte (mf) dynamic. The fifth system concludes with a forte (f) dynamic. The score includes various musical notations such as chords, single notes, and rests, with dynamics (mf, f, p) and articulation marks (accents) throughout.

Primo.

f *Ped.* *f* *Ped.*

f *Ped.* *f* *Ped.*

8-----

f *Ped.*

8-----

f *Ped.*

f *Ped.* *f* *Ped.*

f *Ped.* *f* *Ped.*

Secondo.

The musical score is written for piano and consists of six systems. The first system is marked *p* (piano) and the second system is marked *mf* (mezzo-forte). The score includes various musical notations such as triplets, fingerings (1-5), and pedal markings (*Ped.*). The key signature is one sharp (F#) and the time signature is 4/4. The score concludes with a double bar line and a repeat sign.

693 - 6 *Ped.*

Primo.

7

8. *mf*

8. *f*

8. *mf*

8. *f*

BRIGHT MORNING.

(HEITERER MORGEN.)

G major.

Notes marked with an arrow(^) must be struck from the wrist.

Gurlitt. Sidus Op. 101.

Allegretto. ♩ = 126.

2. *mf*

poco rit. *a tempo.* *mf*

TURKISH MARCH.

(TÜRKISCHER MARSCH.)

E major.

Notes marked with an arrow (↘) must be struck from the wrist.

Gurlitt - Sidus Op. 101.

Moderato. ♩ = 126.

8. *f* poco maestoso e marcato.

mf scherzando.

Copyright 1894.

1520 - 16

SLUMBER SONG.

7

(SCHLUMMERLIED.)

♩ major.

Notes marked with an arrow (↗) must be struck from the wrist.

Gurlitt, Sidus Op. 101.

Moderato. $\text{♩} = 112$.

6. *pp cantabile.*

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The tempo is Moderato, with a quarter note equal to 112 beats. The score is divided into five systems. The first system is marked '6.' and 'pp cantabile.' The second system continues the melody and accompaniment. The third system features a change in dynamics to 'pp'. The fourth system includes a 'decresc.' marking and a 'moren.' (more) marking. The fifth system ends with a 'do' marking and a final 'pp' marking.

THE FAIR.

(KIRMESS.)

C major.

Notes marked with an arrow(↗) must be struck from the wrist.

Gurlitt. Sidus Op. 101.

Vivace. ♩ = 132.

7. *f* scherzando *p*

f *p*

mf *p*

f *p*

f *p*

dim. *p* poco ritenuto.

THE FOLLOWING

CELEBRATED STUDIES

ARE ALL PUBLISHED IN

KUNKEL'S ROYAL EDITION.

These Studies have been edited by the greatest pedagogical masters of the age: HANS VON BUELOW, CARL TAUSIG, HANS SCHMITT, FRANZ LISZT, and Others.

The well-known perfection of the Royal Edition leaves little to be said. All our Studies have the foreign fingering, except Czerny's Etudes de la Velocite, which may be had with either American or Foreign fingering.

W. D. Armstrong.

Twelve Chromatic Studies. Grade 2 to 3.
For the development of chromatic runs and chromatic progressions. Should form part of the course of every pupil [R. E.] 1 50

Ascher-Buelow.

Easy Studies, 2nd Grade. Leaves and Flowers. 24 Picturesque and Characteristic Studies in one book. Incomparable for style and flexibility of fingers; complete [R. E.] 2 00

Bach, Johann Sebastian.

Eight Selected Preludes and Fugues, from Well-Tempered Clavichord, edited by Carl Tausig [R. E.] 2 00

Twelve Selected Preludes, from Well-Tempered Clavichord, edited by Carl Tausig [R. E.] 1 50

Behr-Sidus.

Easy Studies. Children's Delight. 1st Grade. Op. 575. Seven picturesque and characteristic pieces [R. E.] 75

Bertini, Henri.

Op. 29. Twenty-four Studies in two books. Grade 2 to 3.

Book I., containing Nos. 1 to 12 [R. E.] 1 00

Book II., containing Nos. 13 to 24 [R. E.] 1 00

Op. 100. Twenty-five Studies in two books. Grade 2 to 3.

Book I., containing Nos. 1 to 12 [R. E.] 1 00

Book II., containing Nos. 13 to 25 [R. E.] 1 00

Clementi, Muzio.

Sonatas, Six, op. 35.

No. 1.—In C and F major [R. E.] 35

No. 2.—In G and C major [R. E.] 40

No. 3.—In G and C major [R. E.] 40

No. 4.—In F and B flat major [R. E.] 60

No. 5.—In G and C major [R. E.] 60

No. 6.—In D major [R. E.] 60

Gravitas ad Parnassum (The Road to Perfection). 31 selected studies revised and annotated by Carl Tausig and Hans Schmitt. Grade 3 to 5.

Book I. [R. E.] 2 00

Book II. [R. E.] 2 00

Chopin, Friedrich.

Six Concert Etudes, op. 10, Nos. 2, 3, 4, 5, 7 and 12; complete [R. E.] 1 60

Six Concert Etudes, op. 25, Nos. 2, 4, 7, 9, 11 and 12; complete [R. E.] 1 60

Cramer-Buelow.

Sixty Studies, fourth and latest edition of the celebrated fifty studies, with ten additional studies and annotations by Dr. Hans von Bülow. Grade 3 to 5.

Book I. [R. E.] 1 50

Book II. [R. E.] 1 50

Book III. [R. E.] 1 50

Book IV. [R. E.] 1 50

Czerny, Charles.

Op. 299. Etudes de la Velocite, in two books, with new studies for the left hand and annotations. Foreign and American fingering. Grades 3 to 4.

Book I. [R. E.] 1 50

Book II. [R. E.] 1 50

Doering-Buelow.

Twenty Characteristic Studies, op. 8. Grade 2 to 4. [R. E.] 2 00

Three Preludes and Fugues [R. E.] 75

Duvernoy, J. B.

Op. 176. Ecole Primaire. Twenty-five Easy Studies, with annotations, in one book. Grade 1 to 2 [R. E.] 1 25

Duvernoy-Buelow.

Op. 120. Ecole du Mechanisme, in two books, with annotations. Grade 2 to 3.

Book I. [R. E.] 1 00

Book II. [R. E.] 1 00

Krause-Buelow.

Op. 2. Ten characteristic Studies for the cultivation of triads; edited by Bülow. To be used in connection with Czerny's Etudes de la Velocite. In one book. Grade 3 to 4 [R. E.] 2 00

Koehler, Louis.

Op. 50. First Studies (twenty). In one book, with annotations. Grade 2 to 3 [R. E.] 1 25

Op. 60. First Studies (twenty), sequel to op. 50. Scales and Arpeggios, over the whole keyboard. In one book, with annotations. Grade 2 to 4 [R. E.] 1 25

Heller-Buelow.

Op. 16. The Art of Phrasing (Die Kunst des Vortrags). Twelve Characteristic Studies. Complete, in one book [R. E.] Grade 3 to 5 2 00

Op. 45. Introductory to the Art of Phrasing. Twenty-five melodious studies in two books. Grade 2 to 4.

Book I., complete [R. E.] 2 00

Book II., complete [R. E.] 2 00

Op. 46. Thirty Etudes Progressive, in two books [R. E.] Grade 2 to 4.

Book I., complete, 15 numbers [R. E.] 1 60

Book II., complete, 15 numbers [R. E.] 1 60

Op. 47. Rhythm and Expression. Twenty-five Etudes. Revised edition. Grade 2 to 3.

Book I. [R. E.] 1 50

Book II. [R. E.] 1 50

Loeschhorn, Albert.

Op. 65. Forty-eight easy studies, with annotations, in three books. Grade 1 to 3.

Book I., containing Nos. 1 to 16 [R. E.] 1 00

Book II., containing Nos. 17 to 32 [R. E.] 1 00

Book III., containing Nos. 33 to 48 [R. E.] 1 00

Op. 66. Thirty-three studies (sequel to op. 65), with annotations, in three books. Grade 3 to 4.

Book I., containing Nos. 1 to 11 [R. E.] 1 25

Book II., containing Nos. 12 to 22 [R. E.] 1 25

Book III., containing Nos. 23 to 33 [R. E.] 1 25

Op. 84. Sixty very easy and melodious studies, with annotations, in three books. Grade 1 to 3.

Book I., containing Nos. 1 to 28 [R. E.] 1 00

Book II., containing Nos. 29 to 41 [R. E.] 1 00

Book III., containing Nos. 42 to 60 [R. E.] 1 00

Moscheles, Ignaz.

Twelve Characteristic Studies, op. 70, edited by Adolph Henselt, in two books.

Book I., complete [R. E.] 2 00

Book II., complete [R. E.] 2 00

Sidus, Carl.

Op. 500. Easy studies. Sequel to Behr-Sidus, op. 575. 1st to 2nd Grade. Twelve picturesque and characteristic pieces [R. E.] 1 25

Op. 501. Easy studies. Sequel to op. 500. 2nd Grade. Twelve picturesque and characteristic pieces [R. E.] 1 25

Send for our new descriptive Catalogue, giving description and complete list of single numbers contained in above Studies.

KUNKEL BROTHERS, Publishers, 612 Olive Street, St. Louis.

A DESIRABLE CATALOGUE FOR TEACHERS.

Kunkel Brothers will send free, on application, a new Thematic Catalogue which they have issued. It is very interesting, and will acquaint teachers with many of the

Choicest and Most Popular Piano Music and Songs

— FOR THE —

PARLOR, CONCERT OR TEACHING.

Send in your name, and receive a copy of this catalogue.

KUNKEL BROTHERS, = = 612 Olive Street, St. Louis, Mo.

TEACHERS.

Have you this book just published—

Kunkel's Piano Pedal Method?

It is pre-eminently the musical work of the century, *endorsed and used* by the greatest pianists and pedagogues of the world.

The meagre information hitherto obtainable on the all-important subject of pedaling, and the growing importance of the pedal in its relation to artistic piano playing, render this work an absolute necessity to the teacher and pupil who would be

ON A LINE WITH MODERN ADVANCEMENT IN PIANISM.

KUNKEL'S PIANO PEDAL METHOD is a systematic exposition of the principles of correct and artistic pedaling. It is so concisely and exhaustively presented, and so fully illustrated, that every teacher will admit it to be worth twenty times the price asked.

RETAIL PRICE \$3.00.

KUNKEL BROTHERS, Publishers, 612 Olive Street, St. Louis, Mo.

WHAT TEACHERS ARE LOOKING FOR.

Something pretty and easy in Studies for Young Players.

CHILDREN'S DELIGHT.

Op. 575. Behr Sidus. Complete in one book. Price 75 cents.

This is the easiest and most pleasing set of little studies for little players that has yet been published. The notes are not crowded together, the melodies are simple and beautiful, and the entire work such as will charm the young ones.

Op. 500. Carl Sidus. Complete in one book. Price \$1.25.

This is a beautiful set of studies from 1st to 2nd grade and follows op. 575 in difficulty. The studies are not only pretty and inspiring, but what is of unusual advantage to the teacher and pupil, every study presents a different character of work.

Op. 501. Carl Sidus. Complete in one book. Price \$1.25.

A charming set of studies of the 2nd grade, following op. 500 in difficulty. Like op. 575 and 500, they abound in melody and offer a splendid variety of work. The above three sets of studies cannot be surpassed in excellence of work, fingering, melody, and the development of the pupil. They are truly fine pictures of rare excellence for the young player.

These Studies will undoubtedly please you.

MOSCHELES' TWELVE CHARACTERISTIC STUDIES.

Op. 70. In two books. Edited by Adolph Henselt. Price \$2.00 each.

The excellence of Moscheles' Studies is well known; they form part of the course of the celebrated European Conservatories. They are companion studies to the Czerny-Bowles Studies.

PUBLISHED BY KUNKEL BROTHERS.

STUDIES FOR THE YOUNG PIANIST,

— BY —

LEMOINE-SIDUS.

Containing Twenty-four Characteristic Pieces for the Development of Technique and the Art of Phrasing.

In 2 Books, \$1.00 Each.

These Studies are Text Pieces, and Studies as used in the Paris Conservatory. Their acceptance as such by that renowned Institution speaks for itself.

50c WILL BUY THE BEST
METRONOME
IN THE WORLD.

Why be without a Metronome when you can get KUNKEL'S Pocket Metronome, the best ever made, for 50 cents. This Metronome is nickel-plated, and is no larger than a lady's watch, can easily be carried in the vest-pocket, is always ready for use, simple in its mechanism, and absolutely perfect in action. No person should be without one of these Metronomes. As most well written compositions have the time indicated by the Metronome, it is an instrument that is almost indispensable.

KUNKEL BROTHERS,
612 Olive Street, ST. LOUIS, MO.

PROFESSIONAL CARDS.

PIANO, ETC.

- OTTO ANSCHUTZ,**
PIANIST AND TEACHER,
Address, 917 Sidney St., St. Louis.
- W. M. D. ARMSTRONG,**
PIANIST AND ORGANIST,
Harmony, Composition, Conservatory and Instrumentation,
Address, 4104 Olive St.
- MRS. EMILY BORDEN KEE,**
TEACHER OF PIANO,
Address, 309 1/2 Sidney St.
- LOUIS CONNATH,**
Piano, Harmonium and Organist,
Music Studio, Room 201 Eagle Bldg., Subdiv. St.
Residence, 1441 Kemper Pl.
- MRS. D. EDWARDS,**
TEACHER OF PIANO AND ORGAN,
Address, 100 North 13th St.
- VICTOR EHLAND,**
PIANIST OF MENDELSSOHN QUINTETS CLUB,
Music Rooms, 104 North Broadway
- GEORGE ENZINGER,**
TEACHER OF PIANO AND ORGAN,
Address, 2018 Russell Ave.
- LESTER BROTHERS,**
Address, 3214 Levee St.
- MISS MARCELLA L. FITZGERALD**
TEACHER OF PIANO,
Address, 3117 Bell Ave.
- CHARLES H. GALLOWAY,** Pianist & Organist,
Organist 1st Presbyterian Church,
Address, 1018 Taylor Ave.
- MRS. L. WRAY GARRY DRAKE,**
PIANIST AND TEACHER,
Address, 3630 Park Ave.
- M. A. GILSON ANGELO R. GILSON,**
ORGANIST, WEST END SCHOOL OF MUSIC,
Residence, 2805 Windsor Place
- MISS MAUDE G. GORIN,**
TEACHER OF PIANO,
Address, 1112 East Whittier St.
- J. P. GRANT,**
TEACHER OF PIANO
Address, 1118 1/2 West Street
- MRS. R. F. GRAY,**
TEACHER OF PIANO,
Address, 4214a Rogers St.
- ALBERT HALTER,**
PIANIST AND ORGANIST,
Address, 330 1/2 Olive St.
- LOUIS HAMMERSTEIN,**
PIANIST AND ORGANIST,
Address, 3518 Addison Place
- MRS. EMILIE HELMERICH,**
TEACHER OF PIANO AND VOICE,
English, German, French, Italian and Latin,
Music Rooms and Teachers, 3000 South 4th St.
- ALFRED W. HOFFMANN, PIANIST,**
FRED VICTOR HOFFMANN, VOICIST,
Music Studio, 404 Olive St., Room 30
Rennie Building
- CHARLES F. HUBER**
PIANIST AND TEACHER OF PIANO,
Graduate and Post Graduate of Bethuena Conservatory,
Address, 205 Lemay Ave.
- GEO. H. HUTH HENSON**
TEACHER OF PIANO AND HARMONY,
Address, Old Orchard, Mo.
- DOR J. W. JACKSON, F. C. U.,**
ORGAN, PIANO, SINGING, HARMONY, Etc.,
Organist and Choirman of St. George's, 1019 B,
Address, 4514 Finney Avenue, St. Louis, Mo.
- MISS RUTH JOCHI M.,**
PIANIST AND TEACHER,
Address, 1048 Lami St.
- P. ROBERT KUTTE,**
31 ST. LOUIS,
3014 Easton Ave. and 4318 N. 10th St.
- FREDERICK KROEGER,**
PIANIST AND ORGANIST,
Harmony, Composition, Conservatory and Instrumentation,
Address, N. 1st and Grand Ave. and Olive St.

PIANO, ETC.

- MISS JULIA H. KROEGER,**
TEACHER OF PIANOFORTE PLAYING,
Address, No. 3000 Chestnut St.
- MISS B. MAHAN,**
TEACHER OF ORGAN AND PIANO,
Organist Baptist Church United Ave. Organ Dept. Bethuena
Conservatory. Address, Hotel Bore, Grand Ave. and Olive St.
- MISS MARIE MILLER, MISS LAURA SCHAFER**
Pianists and Teachers of the Piano Forte,
Address, 3029 Pine Street
- O. F. MOHR,**
TEACHER OF PIANO,
Address, 106 South Fourth St.
- PAUL MOHR,**
Organist of St. John's Episcopal Church,
Teacher of Piano, Violin, Organ and Harmony,
Residence, 132 1/2 Chestnut Ave.
- C. NEUBERT,**
Honorary of the Philharmonic Concerts,
PIANIST AND TEACHER,
Address, Belleville, Ill.
- MRS. A. F. NEWLAND,**
TEACHER OF MUSIC AND PIANO PLAYING,
West End Piano Studio, 330 Washington Ave.
- MISS MAMIE NOTHELFER,**
TEACHER OF PIANO,
Address, 1806 Oregon Ave.
- MISS LOIS PAGE,**
TEACHER OF PIANO,
Residence 114 Westminster Place,
Miss Nellie Strong's Assistant, Room 313 N. Jefferson Ave.
- MISS LIZZIE TALSONS,**
TEACHER OF PIANO,
Address, 3513 Garrison Avenue
- MISS NELLIE PAULING,**
PIANIST AND TEACHER,
Graduate of Bethuena Conservatory,
Teach. of Miss Nellie Strong's Assistant,
Address, 3302 Easton Ave.
- MISS LILLIAN PIKE,**
TEACHER OF PIANO,
Address, 2915 Grandin Street
- MRS. L. C. B. RALSTON,**
TEACHER OF PIANO,
Address, 3511 Laramie Ave.
- ALF. F. REPSCHLAGER,**
PIANIST AND TEACHER,
Address, 4008 Iowa Avenue
- LOUIS RITTER,**
TEACHER OF PIANO AND VIOLIN,
Address, 3048 Cassin Ave.
- ALFRED G. ROBYN,**
PIANIST AND ORGANIST,
Address, 3714 Pine Street
- ERNEST L. ROBYN,**
TEACHER OF PIANO,
Address, 4113 Morgan Street
- F. S. SARGER,**
TEACHER OF PIANO, ORGAN AND COMPOSITION,
Address, 2101 Cass Ave.
- FRED SCHILLINGER,**
TEACHER OF PIANO AND VIOLIN,
Conductor of Apollo Singing Society and Fretter Manuscript,
Address, 1148 Salisbury St.
- E. A. SCHUBERT,**
TEACHER OF PIANO AND CLARINET,
Reference, R. F. Sanger and Charles Kunkel,
Address, 314 1/2 Union Mo., co care of Kunkel Bros. 619 Olive
- MISS MAE A. SHERREY,**
TEACHER OF PIANO,
Address, 291 N. Cassion Ave.
- MISS NELLIE STRONG,**
PIANIST AND TEACHER,
Music Rooms, 605 N. Jefferson Ave.
- MISS CLARA STUBBLEFIELD,**
PIANIST AND TEACHER,
Address, 9711 Lucas Ave.
- MISS MINNIE SUTTER,**
PIANIST AND TEACHER,
Post Graduate of Bethuena Conservatory,
Address, 3049 Franklin Ave.
- MISS ALICE DELL THISTLE,**
PIANO INSTRUCTION
917 Garden Ave.

PIANO, ETC.

- GEO. C. VIKH,**
PIANIST AND TEACHER OF PIANO,
Director of St. Louis Conservatory,
Address, 1401 California Ave.
- MISS ANNA VIETH,**
PIANIST AND TEACHER,
Address, 4092 Lindell Ave.
- J. VUOLLECKE,**
TEACHER OF PIANO AND ORGAN,
Director of St. Louis Conservatory,
Org. St. John's Church, Address, 3012 Kansas Ave.
- MISS CAIRIE VOULMAR,**
PIANIST AND TEACHER,
Organist Bethel M. E. Church, Residence, 3125 Sidney St.
- W. S. GRATHAN,**
ORGANIST,
Practical Soloist and Organ Expert,
Address, 114 Orchard St., Louisville, Mo.
- MISS KATHIE E. WRIGHT,**
TEACHER OF PIANO AND VOICE,
Post Graduate of the Bethuena Conservatory,
Address, 3012 Laclede Ave.
- SINGING, ETC.**
- MAX BALLMAN,**
TEACHER OF VOCAL MUSIC,
Music Rooms, 104 North Broadway
- SIG. H. BARRETT MULL,**
PIANIST AND VOICE TEACHER,
Pupil of Sig. Heil, brother and teacher of Adeline and
Cecilia Heil, Address, 300 Franklin Ave.
- LOUIS BAUER,**
SOLO BARS, TEMPLE ISRAEL,
Address, 219 Hickory St.
- MRS. REGINA M. CARLIN,**
SUPERVISOR OF MUSIC, PUBLIC SCHOOLS,
Address, 105 Taylor Ave., St. Louis
- MISS EUGENIE DUNSTON,**
CUSTODIAN,
Also of Temple Israel,
Address, 516 N. Elm St., St. Louis
- MISS LETTIE FRITCH,**
PRIMA ALTA Soprano,
Vocal Studio, Studio Building,
Voice Culture Bldg., 100 Federal St.
- MISS CHARLOTTE H. HAX ROSATI,**
FINKST SCHOOL OF ITALIAN SINGING,
Vocal Studio, 920 Park Ave.
To be seen Monday afternoon
- A. J. JOEL,**
BASSO,
Hansbroad Ave. Presbyterian Church,
Address, Room 60, Turner Bldg.
- MISS JENNIE MARTIN,**
SOPRANO,
Address, 612 Olive St. in care of Kunkel Bros.
- ROBERT NELSON,**
THE ART OF SINGING AS TAUGHT IN ITALY,
St. Louis Conservatory of Vocal Music,
Bldg., Nelson, Director, 1027 Washington Ave.
- JAMES M. NORTH,**
VOCAL TEACHER,
Vocal Rooms, 311 1/2 Olive St., Room 1
- MRS. LOUIE A. PERKINS, (SOPRANO),**
TEACHER OF THE ART OF SINGING,
Engaged for Concert and Recitals,
Address, 3000 Morgan Street
- GEO. F. TOWNLEY (TENOR),**
Washington Ave. Presbyterian Church,
Ruggers for Concerts and Recitals,
Address, Room 41, 1344 Fellows Bldg.
- VIOLIN, CELLO, ETC.**
- P. G. ANTON, JR.,**
VIOLINCELLO,
Concert Soloist,
Address, 1341 1/2 Locust Ave.
- W. M. BAUMGAERTEL,**
SOLO VIOLIN AND TEACHER,
Address, Grand Opera House of 1300 Olive Street
- FRANK DECKS, JR.,**
VIOLINIST AND TEACHER,
Address, 2019 Hickory St.
- FRITZ GEBR,**
SOLO VIOLINIST,
Grand Opera House, Address, 3031 Olive St.

VIOLIN, CELLO, ETC.

MISS AGNES GRAY,
VIOLINIST AND TEACHER.
Concert Solist. Address, 9830 Park Ave.

F. E. HARRINGTON,
TEACHER OF MANDOLIN AND GUITAR.
Address, 148 Pine St.

MISS LULU KUNKEL,
SOLO VIOLINIST,
Address, 317 S. 22nd St.

LOUIS MAYER, CONDUCTOR OF ORCHESTRAS,
Teacher of Violin, Violoncello, and Instrumentation.
Address, 2125 Olive St.

LOWELL PUTNAM,
TEACHER OF VIOLIN AND MANDOLIN,
Address, 121 Leeward Ave.
2nd St., Easton and Franklin Aves.

MISS LINA REINHOLDT,
TEACHER OF PIANO AND VIOLIN,
Address, 5742 Allen Ave.

SEV. ROB. SAUTER,
TEACHER OF VIOLIN,
Address, 923 Hickory St.

I. L. SCHOEN, VIOLINIST AND DIRECTOR
OF SCHOEN'S ORCHESTRA
Address, care of Balmor & Weber, 248 Olive St.
or 2741 Limes Avenue.

THEODORE B. SPIERING,
SOLO VIOLINIST,
Address, 3039 Michigan Ave., Chicago, Ill.

CHARLES STREEPER,
SOLO CORNETTIST,
Instructions given. Address, care Grand Opera House.

JACQUES WOUTERS,
OBOE SOLOIST,
(Graduate of Brussels Conservatory). Ad. 962 Chouteau Ave.

ZITHER, GUITAR, ETC.

AUGUST MEYER,
TEACHER OF ZITHER,
Address, 1508 S. 13th St., St. Louis.

PIANO TUNERS.

W. C. CROUSE,
PIANO TUNER,
With Jesse French Piano and Organ Co. 222 Olive St.

ELOUTION.

MRS. MARY HOGAN LUDLUM,
TEACHER OF ELOUTION,
Delmarie System a Specialty. 25006 Lucas Ave.

EDWARD PERKINS PERRY, Public Reader,
Teacher of Eloution and Dramatic Action,
Limited Number of Private Pupils Received.
Address Washington University, St. Louis, Mo.

EUGENIA WILLIAMSON, B. E.,
TEACHER OF ELOUTION AND DELSARTE,
For circulars and terms, address:
207 Moran Street, St. Louis, Mo.

ARTISTS.

WESLEY M. DE VOE, ARTIST,
SPECIALTY—Portraits in Pastel,
Also, Oil, Crayon and Water Color.
Room 30, Pope's Theatre Building.

EDUCATION.

Cincinnati Conservatory of Music,
MISS CLARA BAUER, Directress.

A thorough musical education after the methods of European Conservatories. Day and boarding pupils received at any time. For Catalogues address,

MISS CLARA BAUER,
S. E. Cor. 4th and Laurence Sts., CINCINNATI, OHIO.

MISCELLANEOUS.

ST. LOUIS PAPER CO.,
THIRD AND VINE STREETS.
ST. LOUIS, MO.

PAPER IN THIS REVIEW FURNISHED BY
C. D. GAINETT,
PAPER MANUFACTURER AND DEALER,
Music and Publication Paper a Specialty. ST. LOUIS

MISCELLANEOUS.

Nathan Sacks
3311 Pine Street, St. Louis.
St. Louis High School of Music, East St. Louis

THOS. H. SMITH & CO., Hardman, Stand-
ard, and other first-class PIANOS AND ORGANS, Sheet Music
and Musical Merchandise, 3838 Flinn Ave., St. Louis, Mo.

+ J. ELLICOCK, +
DEALER IN
MUSICAL INSTRUMENTS
And all kinds of Musical Merchandise.
SHEET MUSIC, PIANO AND ORGAN BOOKS.
We carry a complete stock of 10 CENT SHEET MUSIC.
CATALOGUE FREE.
2415 N. Broadway, ST. LOUIS, MO.

A. SHATTINGER,
No. 10 South Broadway,
ST. LOUIS, MO.

MUSICAL INSTRUMENTS, SHEET MUSIC
And Music Books.
LOWEST PRICES AND BEST GOODS.
Correspondence Solicited. Catalogue Free.

C. I. WYNNE & CO.
GENERAL MUSIC DEALERS
All the Latest Music in Stock
as soon as Published.

Orders Promptly Filled. Catalogue Free.

916 OLIVE STREET,
ST. LOUIS, MO.
Western Agents for Bay State Guitars.

WAGENFUHR & HILLIG,
BOOK BINDERS,
506 Olive St., Room 41,
Specialty of Music Binding. Best Quality Work.
Lowest Price.

A. E. WHITTAKER,
SUCCESSOR TO EDWARD NENSTIEL
Pianos and Organs for Sale and for Rent. Tuning
and Repairing. 1338 Olive Street, ST. LOUIS.
Branch Store, 512 and 514 N. 14th St.

DR. ADAM FLICKINGER,
DENTIST,
Removed his office from 707 Pine Street to 1113 Pine Street.

McCabe's Corsets,
Perfect Shape. Durable and Comfortable.
Unbreakable Sides.
Recommended by Physicians and Dressmakers
And praised by Ladies who wear them.
Sent for Free Catalogue. Lady Agents Wanted.
ST. LOUIS CORSET CO.
19th and Morgan Sts.



Burlington
Route.

BEST LINE
TO
ST. PAUL
AND
NORTHERN LAKES.

D. O. IVES, Gen'l Passenger Agent,
ST. LOUIS.

JOES' COMMERCIAL COLLEGE.

307-309-311 N. Broadway, St. Louis, Mo.

THE COMPLETE BUSINESS COURSE.
Short Hand, Type Writing, Telegraphy,
Elocution and English Branches
Thoroughly Taught.

Students may enter at Any Time and Select such
Studies as They Desire.
For Information, circulars, etc., call at the College office
or address J. C. BOHMER Principal.

F. X. Barada, Pres. JAS. C. Ghio, V-Pres.
Wm. J. Hruska, Sec'y and Treas.

BARADA-GHIO REAL ESTATE CO.
INCORPORATED 1892. PAID UP CAPITAL, \$100,000.
Telephone 3915.

Real Estate Bought and Sold. Rents Col-
lected. Liberal advances on Rents.
LIST YOUR PROPERTY WITH US.
915 Chestnut Street, ST. LOUIS, MO.

CUTS FOR ALL PRINTING PURPOSES.
Photo-Engraving, Zinc Etching and Half Tone.

Sanders
Photo-Engraving Co.
N. Third St.
ST. LOUIS, MO.
SEND FOR SPECIMEN BOOK.

C. G. CONN'S
WONDER,
SOLO AND BAND
INSTRUMENTS

Agency at C. Strassberger's Music Institute, 2200 St. Louis Ave.
This Institute, established in 1882, is created especially for
all kinds of Military Instruments, Also Piano and all String
Instruments, with a thoroughly systematic course of study.
The best teachers are carefully selected. Special attention
paid to lady pupils. Send for catalogue.

Patents taken through Mann & Co. receive
special notice in the Scientific American, and
are brought widely before the public with-
out the payment of any special paper.
Issued weekly, elegantly illustrated, has, or for the
large circulation of any scientific work in the
world. \$3 a year. Sample copies sent free.
Building Edition, monthly, \$1 a year. Single
copies, 25 cents. Every number contains beau-
tiful plates, in color and black and white, of
houses, with plans, enabling builders to show the
latest designs and secure contracts. Address
MUNN & CO., NEW YORK, 361 BROADWAY.

PATENTS
CAVEATS, TRADEMARKS
COPYRIGHTS.

CAN I OBTAIN A PATENT? For a
prompt answer and an honest opinion, write to
MUNN & CO., who have had nearly fifty years' most
experience in the patent business. Communi-
cations strictly confidential. We have a full
of information concerning Patents and how to ob-
tain them sent free, also a complete catalogue of mechanical
and scientific books sent free.
Patents taken through Mann & Co. receive
special notice in the Scientific American, and
are brought widely before the public with-
out the payment of any special paper.
Issued weekly, elegantly illustrated, has, or for the
large circulation of any scientific work in the
world. \$3 a year. Sample copies sent free.
Building Edition, monthly, \$1 a year. Single
copies, 25 cents. Every number contains beau-
tiful plates, in color and black and white, of
houses, with plans, enabling builders to show the
latest designs and secure contracts. Address
MUNN & CO., NEW YORK, 361 BROADWAY.

MUSIC IN THE REVIEW.

Patrons will please remember that all pieces appearing in the
Review are direct from the original sheet music plates, and are
published also in separate sheet music form. They can be had
of any music dealer or direct of the publishers, Kunkel
Brothers, 512 Olive Street.

1894

Eleventh Annual Season

OF THE GREAT

ST. LOUIS EXPOSITION,

Opens September 5, and

Closes October 20, 1894.

This is the Only Successful Annual Exposition in the United States.

ATTRACTIONS:

Sousa's Unrivalled Concert Band in Four Concerts Daily;

Magnificent Displays of Pictures in the Art Department;

Exhibits of the State of Missouri at the World's Columbian Fair,
By permission of the State Legislature, comprising the Educational, Agricultural,
Horticultural, Mining, Fish, Herbarium and Forestry Exhibits; also the

Exhibit of Woods of the State of Amazon, Brazil,

Which was kindly donated to the St. Louis Exposition by the Brazilian Commissioner.

FRANK GAIENNIE, General Manager.

THE PERFECT WATER FILTER

Is made to filter ALL the water used in your house. It is attached to the main pipe in basement, so that every drop of water coming into the building must pass through the Filter.

EVERY FILTER IS GUARANTEED.

300 SOLD IN ST. LOUIS.

WESTERN FILTER CO.

312 N. FOURTH STREET.

Forest Park University, always enterprising, has secured Miss Evaline Watson for its Professor of Voice Building. Her superb voice is well known in New York City, where she held perhaps the most desirable and steady musical position on the Continent, that of soloist in the famous quartette Choir of Grace Episcopal Church, the very centre of music and fashion. Her rich contralto is very wide in range, easily filling Music Hall, and her method is the pure Italian, as she was a pupil of Bellini. We congratulate St. Louis and the University that this voice, whose sweetness is utterly unsworn, will be with us, and think it will honor Forest Park University to have such an artist in its Voice Department. The Piano and Organ Department has long outranked every other institution in the West, having had such a conscientious artist as E. R. Kroeger as its director for seven years, and Paul Mori and Mrs. Worthington in its corps of professors, and now with Miss Watson in charge of the Voice the University will be a great attraction for our vocalists.

For bouquet, purity and healthfulness Coca's EXTRA DRY CHAMPAGNE has no rival. It is splendid with a dinner. Keep it in your ice chest for your friends; they will appreciate it.

HOW TO AVOID FARM WORK IN SUMMER.

It never gets so hot in the South as it does in the North. There are never any sunstrokes in the South. The hotter the weather the happier the Northern farmer has to work to save his crops, while down South the farmers do the most of their farm work during the Fall, Winter and Spring, when the weather is cool, and during the summer they take life easy. It is always cool in the shade down South and the nights are always cool. The thermometer seldom gets above 90. The hottest day during the past five years was 97 degrees.

You can grow one crop during the Winter, another during the Spring, and another during the Fall, on the same land each year. You will net more money from each one of these crops than you can make from a similar crop in the North. You can get a home cheaper. It will cost you less to live. You can make more money. You will have better health, live longer, and enjoy life better in the South than in the North. A beautiful pamphlet that tells all about it sent free to all applicants. Go South now and investigate.—Low rate excursion every month over the Mobile & Ohio Railroad. E. E. Poey, General Passenger Agent, Mobile, Ala.

FAT FOLKS

using "Anti-Corporate Pills" lose 10 lbs. in 10 days. They cure the fat, clean, restore to normal and prevent fat. Sold by Druggists and Chemists or sent by mail. Particulars (enclosed) also. Fat is the enemy of health. Fat is the enemy of health. Fat is the enemy of health.

Have You Seen
Kunkel's
Pedal Method?

Forest Park University.



College of Music. School of Art. School of Elocution.

Prof. WM. G. CROSBY, of Mass., added to the Faculty. E. R. KROEGER, Director of the College of Music. EVALINE WATSON, from Grace Church Choir, New York, Voice Building. PAUL MORI, Violin. Three other able assistants in College of Music. Boarding department and table unequalled by any institution. New Building.

Five Scholarships.

Four in Music and one in Elocution, given by competition, September 14. Scholarships with Profs. Kroeger, Mori, Eva Watson, Worthington and Powell.

Four Scholarships IN CLASSICAL DEPARTMENT.

\$225 to \$270 covers Board, Tuition and Washing.

Call on the President at the building Monday and Saturday. Wagonette at terminus of Olive Street Cable. 3 p. m. daily. Write for Catalogue to MRS. ANNA SNEED CAIRNS, President, St. Louis, Mo.